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CAPITOL ART.



As such we may appropriately denominate the adorning graces of the Capitol at Washington. Few persons have any idea of the many changes making in this great national building. The "extensions" ordered, the modifications already made, the raising of the new dome, &c., &c., give the edifice truly magnificent proportions, rendering it by far the largest public building on this continent; while the very lavish ornamentation adopted serves to make the structure a perfect Art repository of American taste and genius. The aid of the best engineers, the best architects, the best builders, has not only been called into requisition, but our best sculptors, painters, and designers have contributed, in their various departments, the most characteristic of their works. When all is completed, and the surrounding grounds also are given their load of fountains and marbles and bronzes, this Republic will have a Pantheon worthy of its greatness.

In a late number of the Union newspaper, we are informed of the character and cost of some of these improvements. As the article is of much interest, we quote: "The cost of the windows in the principal story of the north and south fronts of the Capitol extensions, has been \$1,649 86 each, as follows: The marble itself, \$519 64; the workmanship on the two jambs, with brackets, cut in the solid, \$611; on the enriched entablature, or ornamental lintel, cut in the solid, \$361 31; on the pediment head, cut in the solid, \$116 66; on the two inner jambs and one head, \$37 50; on the sub-sill, \$8; and on the ashlar, cut from the same block as the pediment, \$2 35.

"The cost of the marble workmanship on each of the front door-ways has been \$4,076 39, as follows: The two molded plinths, \$77 06; the two jambs, with brackets, \$2,467 34; the enriched lintel, \$187 16; the architrave, \$222 50.

"The cost of the two figures of statuary to be placed over each door, is estimated at \$6,260, as follows: The amount paid

Mr. Crawford for the designs and models, \$2,000; the estimated cost of the marble, \$260; the cutting in marble, \$3,600; the freight from Rome to Washington on the models, or on the statues, if executed at Rome, \$400.

"The doors themselves being bronze, and bearing bas-relief designs illustrative of American history, it is estimated will cost \$13,200 for each wing, as follows: The design and plaster, cast by Mr. Crawford, \$6,000; the door, if cast and chased in the Munich foundry, \$7,000; the freight from Munich to Washington, \$200. If the doors are executed in this country, it is supposed that the cost will be somewhat greater. It is the intention to have one executed at Munich in the first foundry in the world, and the other, for the promotion of American art, in this country. The door opening from the old hall of the House of Representatives into the corridor leading into the new hall, will also be of bronze, bearing brass relief designs illustrative of American history, and will, it is estimated, cost \$14,417, as follows: the design and model, by Randolph Rogers, \$8,000, and the execution in bronze, \$6,416. The model is to be executed in Italy, and the castings in this country. These doors will be executed in the highest style of art, and entirely of bronze.

"A magnificent mantel-piece for the Senate Reception-room is to be designed and modeled by Mr. Berth of Washington, at a cost of \$500, and is to be executed in marble and bronze in this city.

"The statue of the Indian girl kneeling, with a large shell, and intended as a fountain piece for one of the principal stairways, was designed and modeled, and the statue itself finished, by an artist on the Capitol, at intervals, and is estimated to have cost the Government about \$429 83.

The statuary intended for the eastern pediment of the north wing of the Capitol, designed and modeled by Mr. Crawford, and now in a forward state of execution in marble in this city, it is estimated will cost \$46,260, as follows: design and models, \$18,000; freight from Rome, \$2,800; marble, \$1,960; cutting, \$23,000; estimated cost of raising the statues to their place, \$500.

"The statuary for the eastern pediment of the south wing is not yet designed. At the same time that Mr. Crawford was invited to propose designs and estimates for the decoration of the eastern pediment and door of the north wing, Mr. Powers was

invited to propose for the south wing. In his answer to Captain Meigs, he says: 'I have not time to prepare designs for the decoration of our Capitol buildings, even if it were a desirable object with me to propose for a commission from the Government of my country.'

"For the design and model of the Statue of Liberty, intended to surmount the new dome of the Capitol, Mr. Crawford is to receive \$3,000.

"The seats and desks in the Hall of Representatives will be so arranged as to afford to each of 262 members separate desks and chairs.

"The arrangement will be similar to that which has been found so convenient and acceptable in the present Senate Chamber; and members of the House will no longer be crowded together like school-boys at a form, perhaps not having choice of their next neighbors.

"The chairs and desks will be richly carved in oak, of the natural color of the wood, to correspond with the general design and architectural decoration of the hall. They are made in Boston, New York, and Philadelphia—no one house being able to prepare a sufficient number by the 1st December, at which time the interior of the hall is expected to be completed.

"The galleries entirely surround the hall, which is 139 ft. long and 93 ft. wide.

"They are 16 feet in width, and the seats rise rapidly in tiers one above the other, so as to give from all good views of the greater part of the House."

From this, some idea may be formed of the work that is in hand, and the monument which it will become to American taste and genius. We can only hope that all may answer well its purpose, and that none of the designs may give cause for fault-finding.

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We talked of the tooth and the scythe of Time; but in this matter Time was comparatively toothless and scytheless; man was the great destroyer. The world had chosen, and still seemed to choose, those spots where the treasures of art were most rich, that they might turn them into battle-fields. This was pre-eminently the case with Italy. He had seen the most direful neglect and destruction of works of art in Verona: in Venice he had seen pictures by Tintoret hanging in rags from holes made by bomb-shells.—
Ruskin